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59 × 48

LADY TENNYSON AND THE POET'S OLD WOLFHOUND, KARÉNINA.

Briton Rivière, R.A.

ROYAL ACADEMY PICTURES

1899

ILLUSTRATING

The Hundred and Thirty-first Exhibition of the Royal Academy

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

444975
10.4.16

CASSELL AND COMPANY, LIMITED

LONDON, PARIS, NEW YORK & MELBOURNE

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1
R66
1877

Royal Academy Pictures, 1899.

PART I.

21 × 20

GOING TO WORK.

George Clausen, A.R.A.

By Permission of Boussod Valadon and Co., Owners of the Copyright.

7 feet wide

THE TRIUMPH OF THE HOUR *(Silver and Enamel).*

HUBERT HERKOMER, R.A.

A detailed description of this Shield appeared in "The Magazine of Art" for January, 1899.

DARK LOCH CORUISK.

J. MacWhirter, R.A.

By Permission of John S. Clark, Esq., the Owner of the Picture.

21 × 18

A PORTRAIT *(Copper-Gilt).*

W. Goscombe John, A.R.A.

7×14

THE ISLAND OF PADSTOW.

JOHN BRETT, A.R.A.

45×57

HIS FIRST BIRTHDAY

FRED MORGAN.

By Permission of Mr. T. McLean, Proprietor of the Copyright and Publisher of the Photogravure.

50 × 30

BUNNY.

RALPH PEACOCK.

48 × 30

MOTHER'S DARLING.

BRYAN HOOK.

33 × 48

SENTINELS.

FRANK WALTON, R.I.

36×78

THE POTTER.

F. W. Pomeroy.

42×66

A ROAD ACROSS THE RIVER.

J. Clayton Adams.

46×72

THE 21ST LANCERS AT OMDURMAN.

W. B. WOLLEN, R.I.

66×48

A SUMMER AFTERNOON.

HORACE H. CAUTY.

60×40

PINNER STREET.

J. BUXTON KNIGHT.

21 × 10

A SON OF THE EMPIRE.

W. Frank Calderon.

By Permission of Messrs. Raphael Tuck and Sons, Limited, the Proprietors of the Copyright and Publishers of the Photogravure.

18 x 72

THE DRINKING TROUGH.

HAROLD SWANWICK, R.I.

50 × 73

THE DEAD KNIGHT.

M. Ridley Corbet.

63 × 47

A VENETIAN INTERIOR IN THE EIGHTEENTH CENTURY.

William Logsdail.

53 × 12

MRS. HERBERT FULLER.

W. Llewellyn.

7 feet high

JAMES WATT.

HENRY C FEHR.

88.2.16

MISS EVELYN MILLARD AS "LADY URSULA."

RICHARD JACK.

48×72

THE OLD DIKE.

ADRIAN STOKES.

THE DAY OF THE DEAD.

HORACE FISHER

56 - 70

THE WONDERS OF THE SHORE.

W. H. Margetson.

Left

THE LATE DEAN VAUGHAN.

W. [illegible] Joy, A.R.A.

3 feet high

DR. GARNETT.

George E. Ewan, A.R.A.

51 × 76

SHEEP-WASHING.

J. Aumonier, R.I.

51 - 78

VICTOREM CAPTIVUM AMOR DOMUM REDUCIT.

Sigismund Goetze.

10 × 19

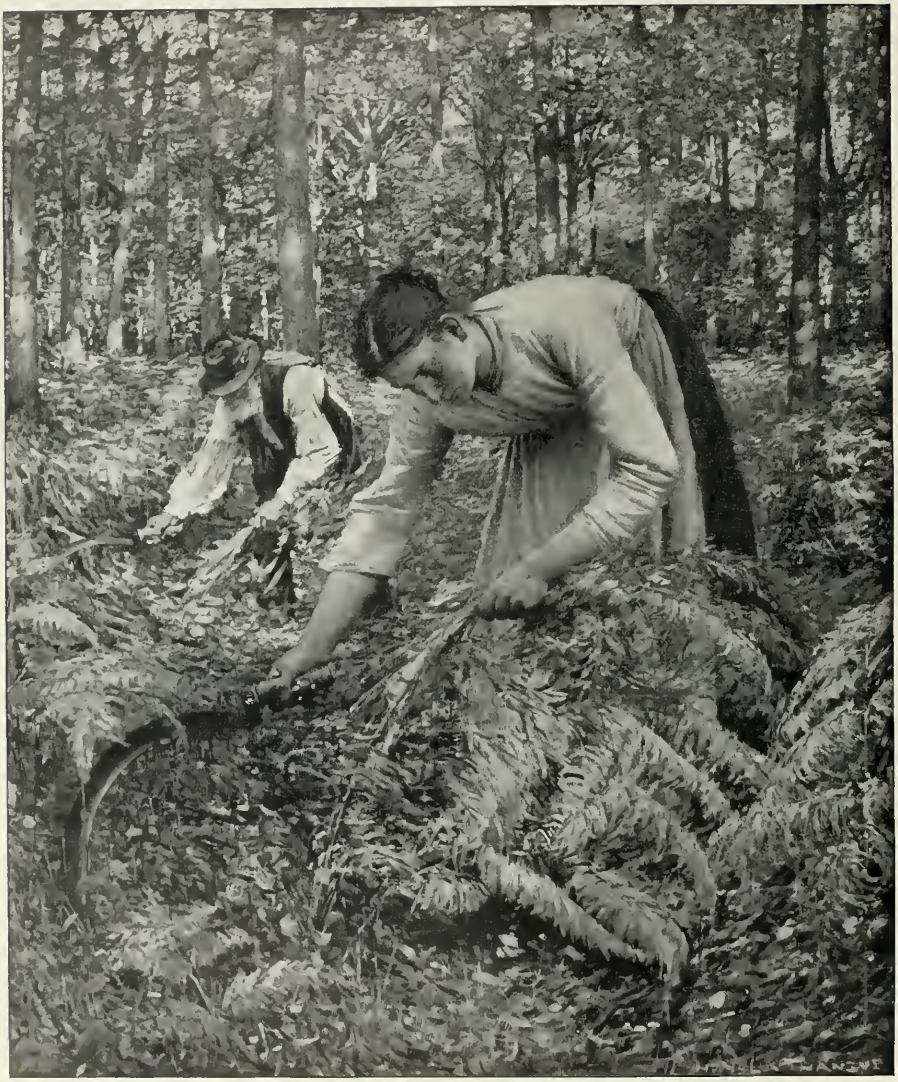
SUMMER ON THE CLIFFS.

JOHN BRETT, A.R.A.

48 x 75

"A PASSAGE PERRILUS MAKYTH A PORT PLEASANT."

EDWARD S. HARPER



47 · 39

CUTTING BRACKEN.

H. H. La Thangue, A.R.A.

33 × 59

MOONLIGHT.

HILDA MONTALBA.

13 × 18

A GENTLE PROVOCATION.

HENRIETTE RONNER, R.I.

12 inches high

A LEOPARD EATING (*Bronze*).

JOHN M. SWAN, A.R.A.

26 × 30

POPPIES.

W. J. MUCKLEY.

62 × 50

ELAINE.

Mouat Loudan.

30 × 50

THE FRUIT STALL.

CHARLES M. ORCHARDSON.

51×81

THE FOREST.

C. E. Johnson, R.I.

48 × 72

THE PATH BY THE RIVER.

Yeend King, R I.

57 - 70

GETHSEMANE.

JOHN H. F. BACON.

52 × 40

DR. WELLDON, BISHOP OF CALCUTTA.

Hon. John Collier.

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60 × 40

CINDERELLA.

VAL C. PRINSEP, R.A.

ROYAL ACADEMY PICTURES, 1899.

PART II.

2 feet high

FRAU DR. FISCHER-NISSEN (*Portrait*)

HENRY HUGH ARMSTEAD, R.A.

50 × 40

ARBITRATION.

WALTER C. HORSLEY.

26 × 40

A RELIC OF OTHER DAYS.

T. Sidney Cooper, R.A.

10 × 14

CROSSING THE BROOK.

Tyrrell Crowe, A.R.A.

48 × 72

THE CHURCH POOL.

DAVID MURRAY, A.R.A.

42 × 54

ALLOTMENT GARDENS.

GEORGE CLAUSEN, A.R.A.

By Permission of Shapley Baldridge, Esq.

55 × 71

ELAINE.

E. Blair Leighton.

11 × 31

GUY, SON OF CHARLES A. PRIOLEAU, ESQ

HENRY T. WELLS, R.A

32 × 19

THE SISTER OF THE BRIDE.

KATE PERUGINI

46 × 72

THE MARSH FARM.

ARNESBY BROWN.

50 x 70

THE DIVER.

HENRY S. TUKE.

51 × 36

WILFRED, SON OF ARTHUR E. BARHAM, ESQ.

JAMES SANT, R.A.

10×12

A CATTLE RAID.

ARTHUR LEMON.

32×50

PORTRAIT OF A GENTLEMAN *(Copper)*

W. GOSCOMBE JOHN, A.R.A.

43×37

CIDER APPLES.

H. H. La Thangue, A.R.A.

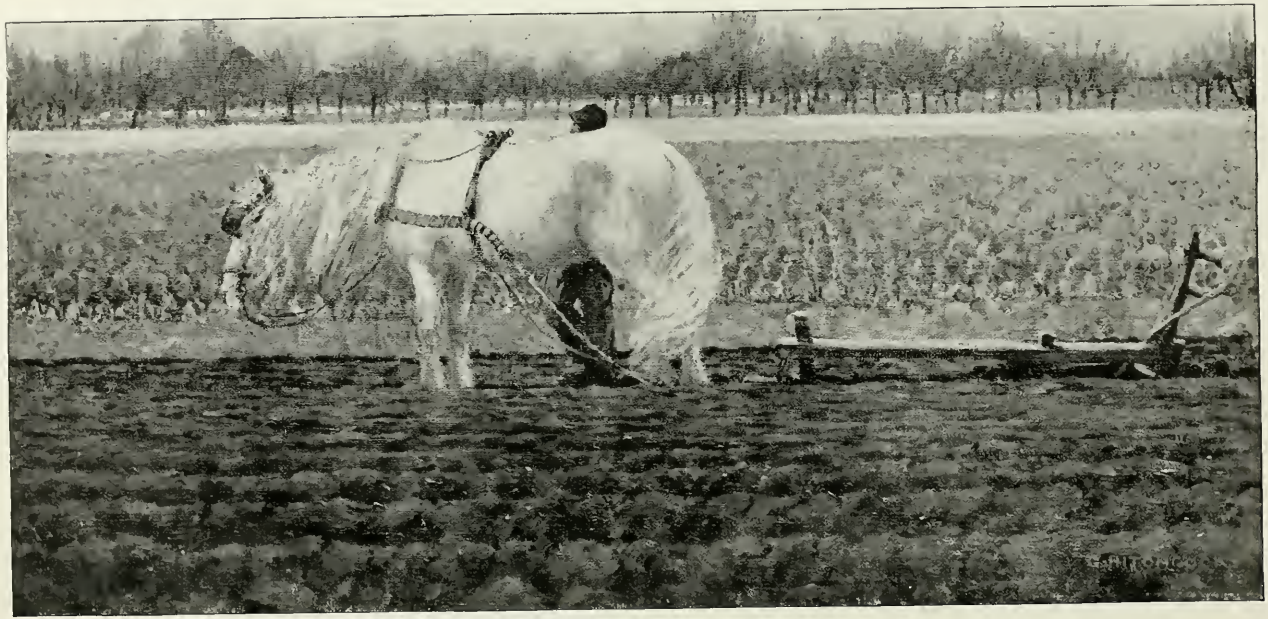
By Permission of George McCulloch, Esq., the Owner of the Picture and Copyright.

62 x 56

ROSAMOND.

"The queen this thread did gette
And went where Ladye Rosamonde
Was like an angell sette."

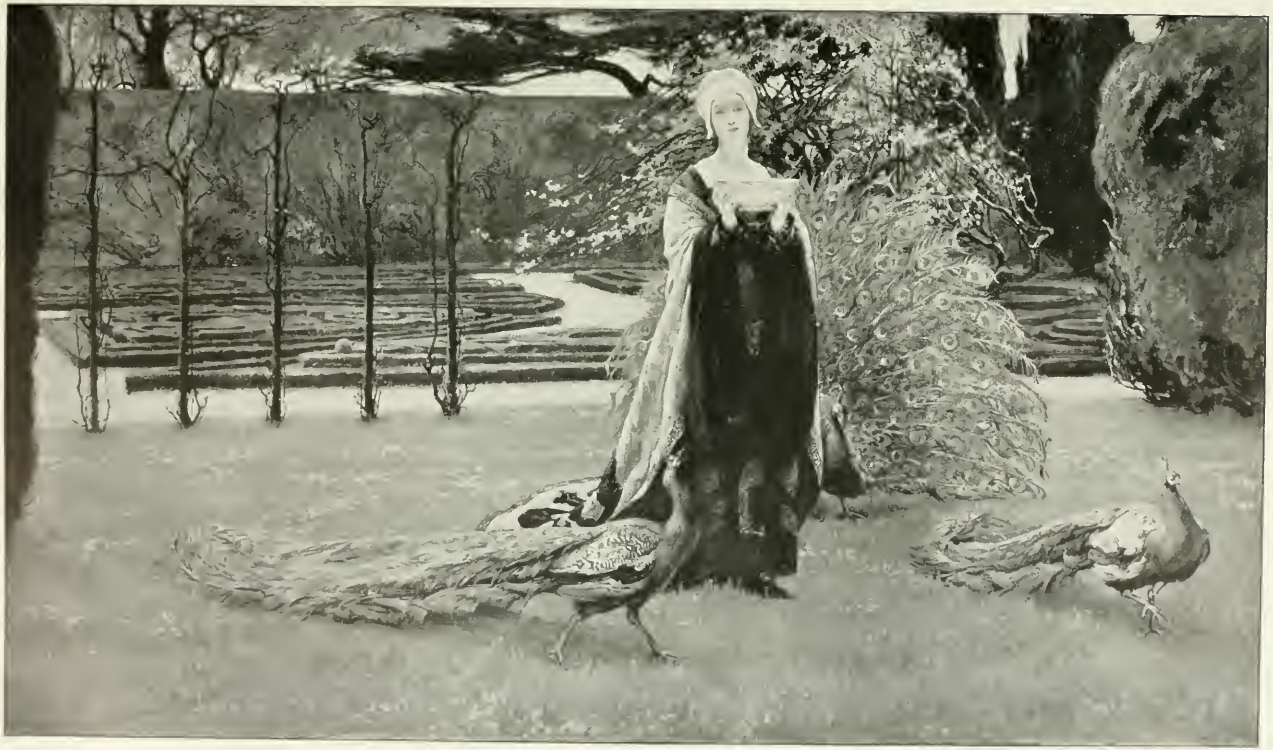
L. L. Grove.



21×48

HYACINTHS.

GEORGE HITCHCOCK.



MY LADY'S GARDEN.

J. Young Hunter.

Purchased by the President and Council under the terms of the Chantrey Bequest.

10×60

IN FOR THE MORNING MARKET.

F. Stuart Richardson.

2 feet 6 inches high

W. RATHBONE, ESQ.

GEORGE J. FRAMPTON, A.R.A.

Study for the Statue to be erected in Liverpool.

7 feet 3 inches high

JOSEPH PRIESTLEY, LL.D., F.R.S.

(For City Square, Leeds.)

ALFRED DRURY

Life-size

H.H. PRINCE LEOPOLD OF BATTENBERG (*Marble*).

E. ONSLOW FORD, R.A.

Executed for Her Majesty the Queen.

42 × 72

FRESH FROM THE SEA.

ROBERT W. ALLAN, R.W.S.

40—52

THE ROPE WALK.

RALPH HEDLEY.

63 - 1)

S. S. PARTRIDGE, ESQ., DEPUTY PROVINCIAL GRAND MASTER OF LEICESTERSHIRE AND RUTLAND.

ARTHUR HACKER, A.R.A.

7 × 11

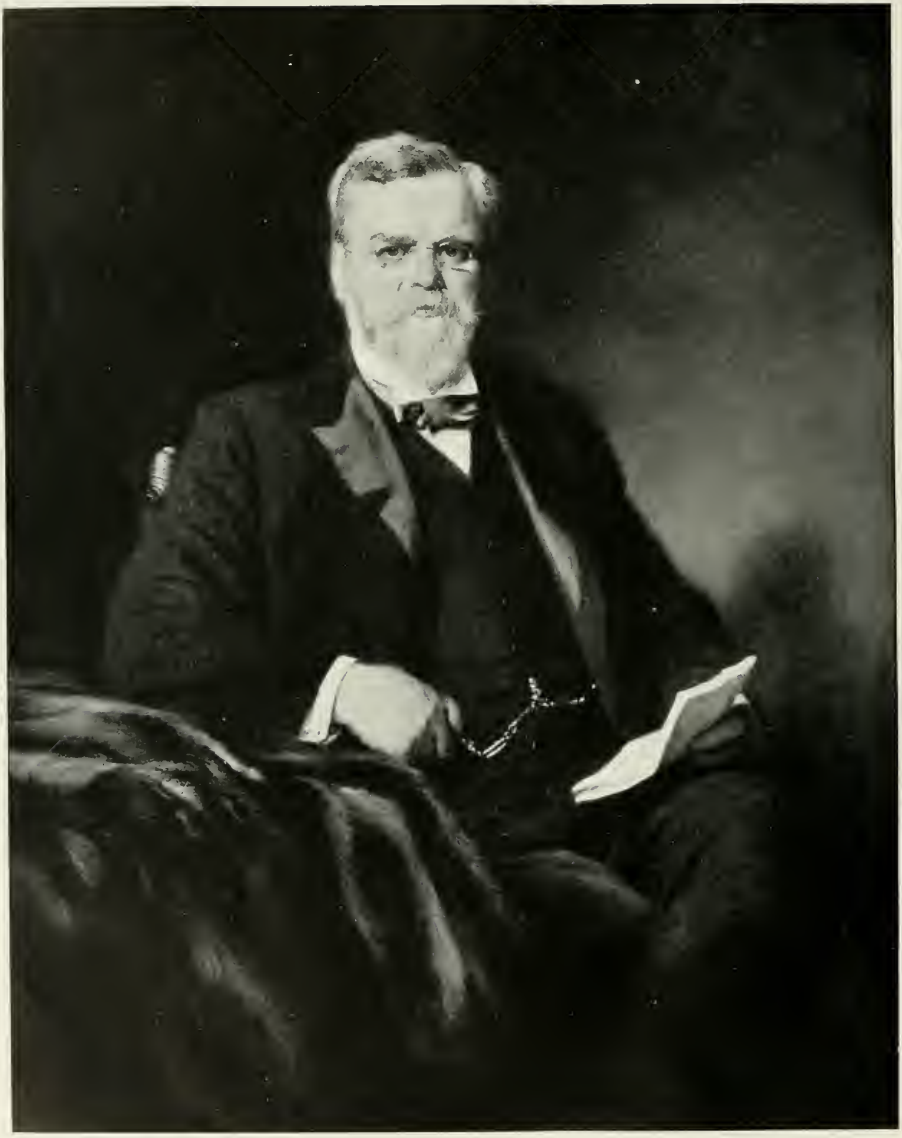
ÉTRETAT (WEST).

JOHN BRETT, A.R.A.

45 × 50

PLOUGHING IN THE WEST COUNTRY.

N. H. J. BAIRD.



50 × 10

SIR CHARLES SCOTTER.

HENRY T. WELLS, R.A

50 × 40

CAPTIVE CUPID.

T. Blake Wirgman.

14 × 60

WANDERING MUSICIANS.

Walter Langley, R.I.

16 × 26

MARY OF BETHANY.

"She hath done what she could: she is come aforehand to anoint my body to the burying. *St. Mark* xiv. 8.

George W. Joy

Life-size

SIR LEWIS MORRIS.

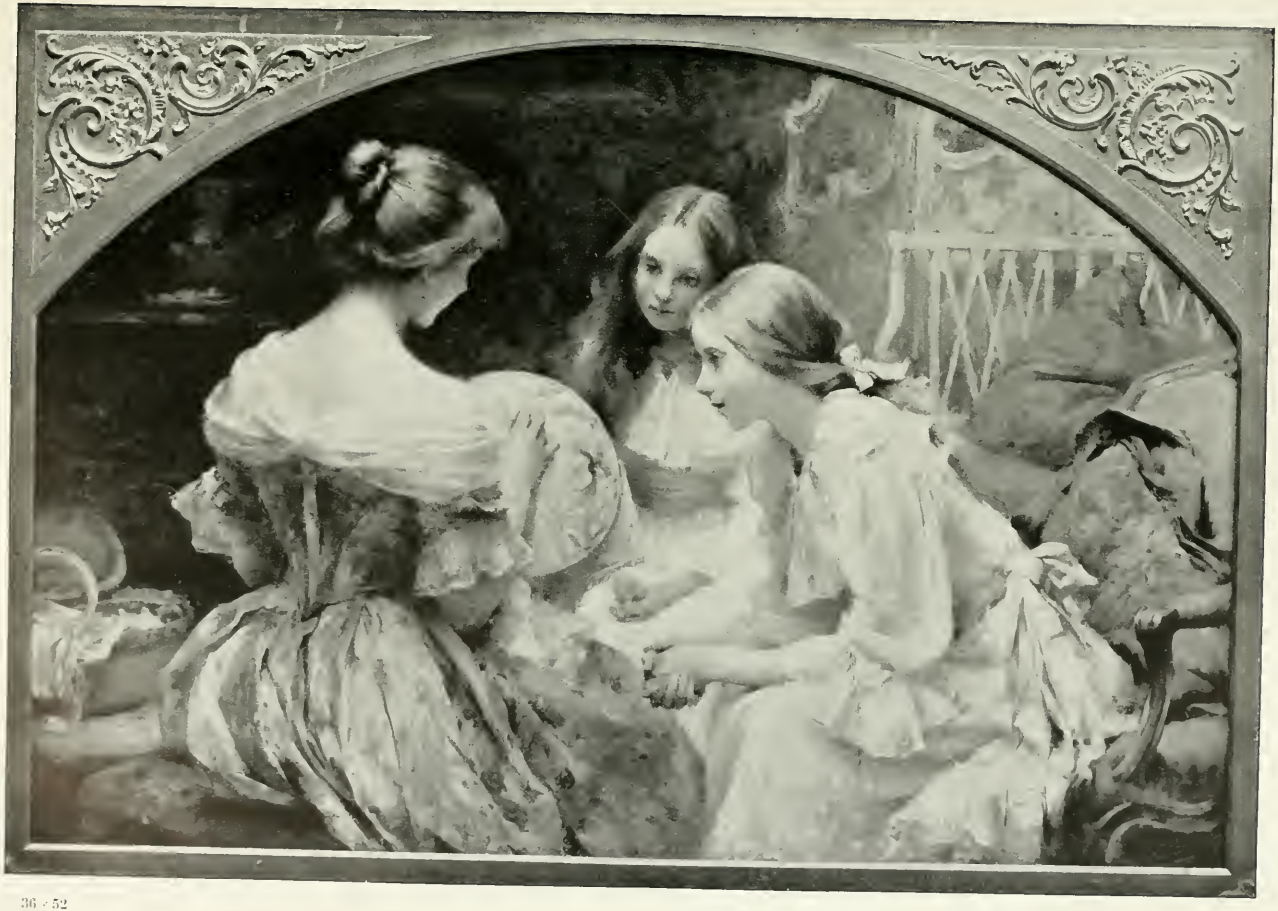
W. Goscombe John, A.R.A.

Copyright 1899 by Colin Hunter, A.R.A.

40 × 72

SIGNS OF HERRING.

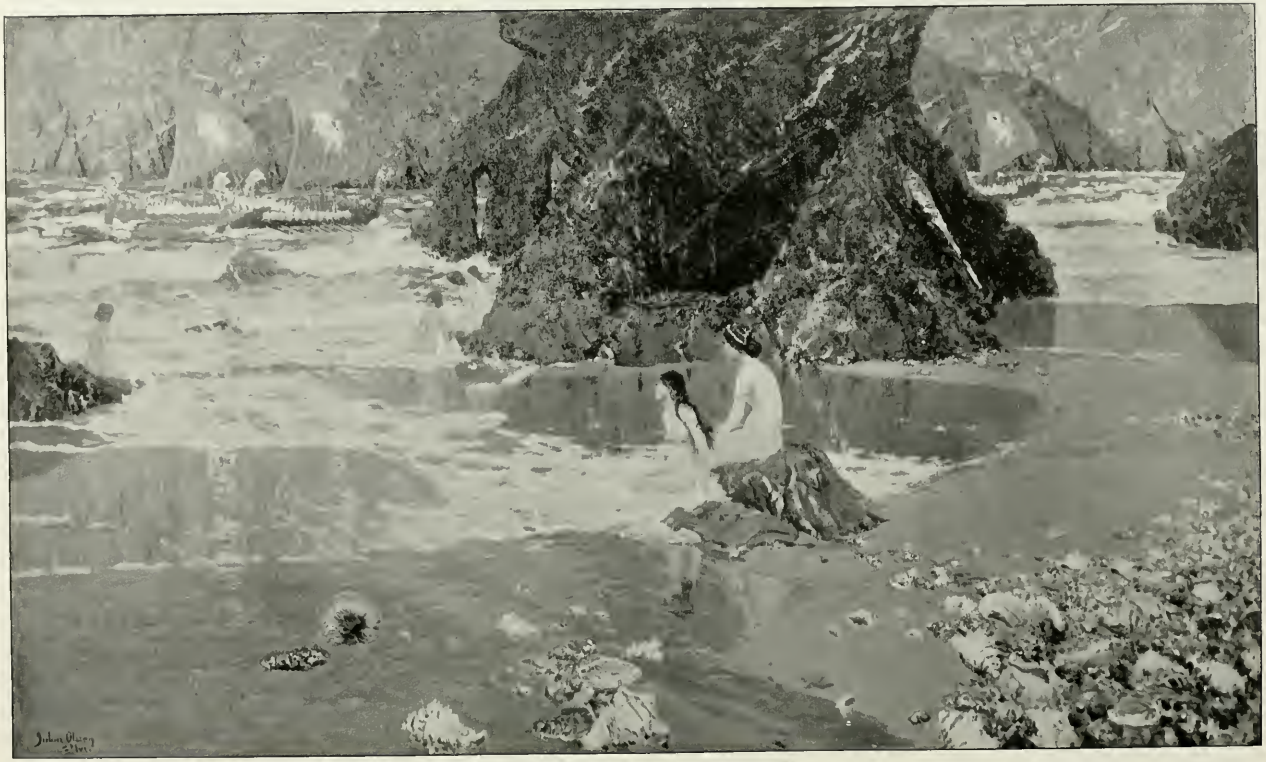
COLIN HUNTER, A.R.A.



36 × 52

THE TAMBOUR-FRAME.

S. Melton Fisher.



48 × 80

THE COASTS OF THE SIRENS.

JULIUS OLSSON.

Life-size

SIR WILLIAM AGNEW, BART. *(Marble).*

E. Onslow Ford, R.A.

60 × 12

PORTRAIT OF AN OFFICER.

Frank Bramley, A.R.A.

86 × 55

THE GARDEN OF ARMIDA.

Hon. John Collier.

36 × 54

PLYMOUTH HOOKERS (*Water-Colour*).

C. Napier Hemy, A.R.A.

28 × 42

THE WAY TO THE FARM.

Eyre Crowe, A.R.A.

48 × 42

GOSSIP.

FRANK BRAMLEY, A.R.A.

30×52

THE BROOK AND THE SEA.

JOHN WHITE, R.I

34×50

ON THE LAWN: SUMMER AFTERNOON.

HENRY T. WELLS, R.A.

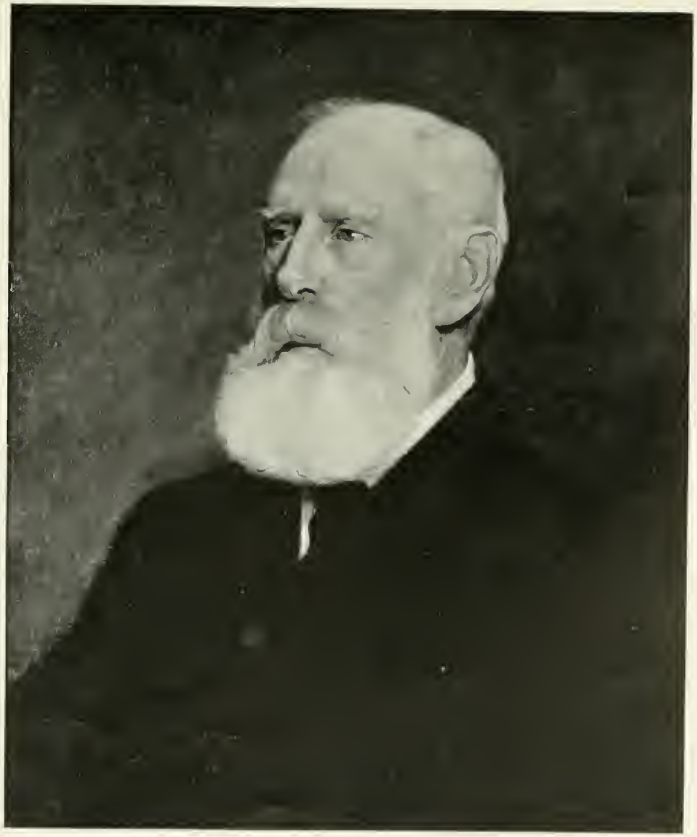
54 × 72

A SHOWERY DAY.

CLAUDE HAYES, R.I.

WOOLACOMBE BAY.

E. Onslow Ford, R.A.



21 × 20

COL. C. NIGHTINGALE.

W. E. Yeames, R.A

30 × 60

IN RADNORSHIRE: WYE BANKS.

H. W. B. Davis, R.A

27 - 36

THE DRONE.

ARTHUR HACKER, A.R.A.

54 inches high

THE MYRTLE'S ALTAR.

ANDREA C. LUCCHESI.

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95 × 66

LAUS DEO!

SOLOMON J. SOLOMON, A.R.A.

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ROYAL ACADEMY PICTURES, 1899.

PART III.

50 × 50

ROSALIND AND ORLANDO.

Orl. "Can I not say I thank you? my better parts
Are all thrown down: and that which here stands up
Is but a quintain, a mere lifeless block.'
Ros. "He calls us back: my pride fell with my fortunes.'

HAROLD SPEED

60 × 40

MRS J. HERBERT MARSHALL.

ARTHUR HACKER, A.R.A.

61 × 36

DR. W. W. BALDWIN.

HUBERT HERKOMER, R.A.

48 × 72

OFF VALPARAISO.

THOMAS SOMERSCALES.

Purchased by the President and Council under the terms of the Chantrey Bequest.

40 × 60

THE NEW CALF.

T. SIDNEY COOPER, R.A.

16 × 26

"A MERCHANTMAN SEEKING GOODLY PEARLS."

GEORGE W. JOY.

48 × 72

GREEN SUMMER-TIME.

DAVID MURRAY, A.R.A

50 × 40

F. D. VINEY, ESQ.

PHIL R. MORRIS, A.R.A.

68 × 50

NUNC DIMITTIS.

"On the fortieth day after the nativity the Virgin presented herself with her babe for their purification in the Temple at Jerusalem."—*Farrar's "Life of Christ."*

FRANK W. W. TOPHAM, R.I.

A KNIGHT OF THE GOLDEN FLEECE.

J. Watson Nicol.

25 × 30

MISS FLORENCE SHEE.

James Sant, R.A.

26 × 60

Copyright 1899 by Colin Hunter, A.R.A.

KYLES OF SKYE.

COLIN HUNTER, A.R.A.

20 × 30

EVENING; NORTH WALES.

PHIL R. MORRIS, A.R.A.

60 × 32

ROSALINE, DAUGHTER OF E. C. SEATON, ESQ.

T. C. Gotch.

Life-size

THE IMAGE FINDER *(Bronze)*.

William R. Colton.

MRS. PATRICK CAMPBELL.

H. de T. Glazebrook.

Life-size

JOYANCE (*Model for a Bronze Fountain*).

W Goscombe John, A.R.A.

34 × 56

BY WOOD AND MEADOW TO THE SEA.

ARTHUR A. FRIEDENSON.

32 × 48

THE MILL-POND (*Water-Colour*).

C. NAPIER HEMY, A.R.A.

By Permission of Lieut.-Col. J. G. Saudeman, Owner of the Picture and Copyright.

50 × 40

JOSEPH SMITH, ESQ., EX-MAYOR OF OLDHAM.

SOLOMON J. SOLOMON, A.R.A.

MRS. W. KERR-SMITH.

SEYMOUR LUCAS, P.A.

30 × 40

AN ACQUITTAL.

Frank W. W. Topham, R.I.

20×30

LA MARSEILLAISE: "AUX ARMES, CITOYENS"

JOHN A. LOMAX.

4 feet high

"MY PUNISHMENT IS GREATER THAN I CAN BEAR" (*Marble*)

E. ROSCOE MULLINS.

36×28

MAIDENHEAD

FRED MORGAN

38 x 60

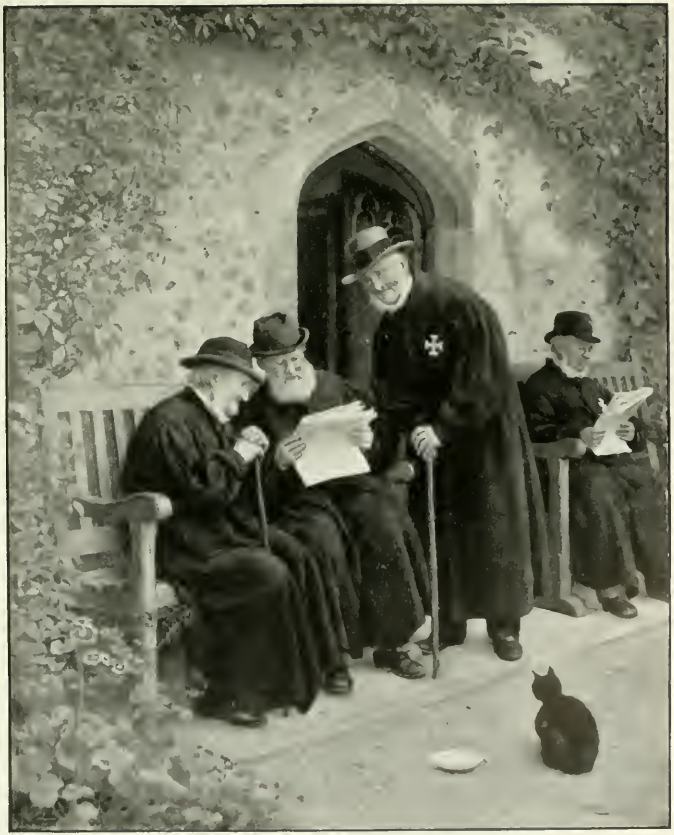
SKATING DAYS IN OLD BRABANT.

GEORGE H. BOUGHTON, R.A.

96 × 60

THE RT. HON. LORD ASHBOURNE, LORD CHANCELLOR OF IRELAND.

WALTER OSBORNE, R.H.A.



20 × 16

WAR NEWS AT ST. CROSS.

JOSEPH CLARK, R.I.

60 × 74

THE SHEPHERD'S WALK, WINDERMERE.

"Is a playground of the Autumn's light and shade.

Alfred East, A.R.A.

38 | 18

LOWESTOFT FISHING-SMACKS RUNNING FOR HARBOUR.

EDWIN S. HAYES, R.H.A., R.I.

32 × 60

GOING HOME.

H. W. B. Davis, R.A.

40 × 72

GOING INTO THE LOCK.

CHARLES W. WYLLIE.

25 × 20

THE VEN. THE ARCHDEACON OF LANCASTER.

JAMES SANT, R.A.

39 × 74

PARIS : A TORCHLIGHT PROCESSION OF CUIRASSIERS.

JAMES P. BEADLE.

16 × 14

KATHLEEN, DAUGHTER OF THE REV. JOHN WEBSTER.

FRANK BRAMLEY, A.R.A.

69 × 48

HIDE AND SEEK IN THE GARDEN OF EPICURUS: LEONTION AND TERNISSA.

William Stott, of Oldham.

SIR LANCELOT AND THE NESTLING (*Statuette*).

"The Last Tournament."—*Tennyson.*

60×39

BERYL, DAUGHTER OF THOMAS ANSDELL, ESQ.

Luke Fildes, R.A.

49 × 40

THE RT. REV. THE LORD BISHOP OF LINCOLN.

WALTER W. OULESS, R.A.

48 × 41

"CRABBED AGE AND YOUTH."

J. MacWhirter, R.A.

By Permission of Mr. T. McLean, the Owner of the Copyright.

24×18

LESSONS OF LOVE.

G. A. Storey, A.R.A.

57 × 100

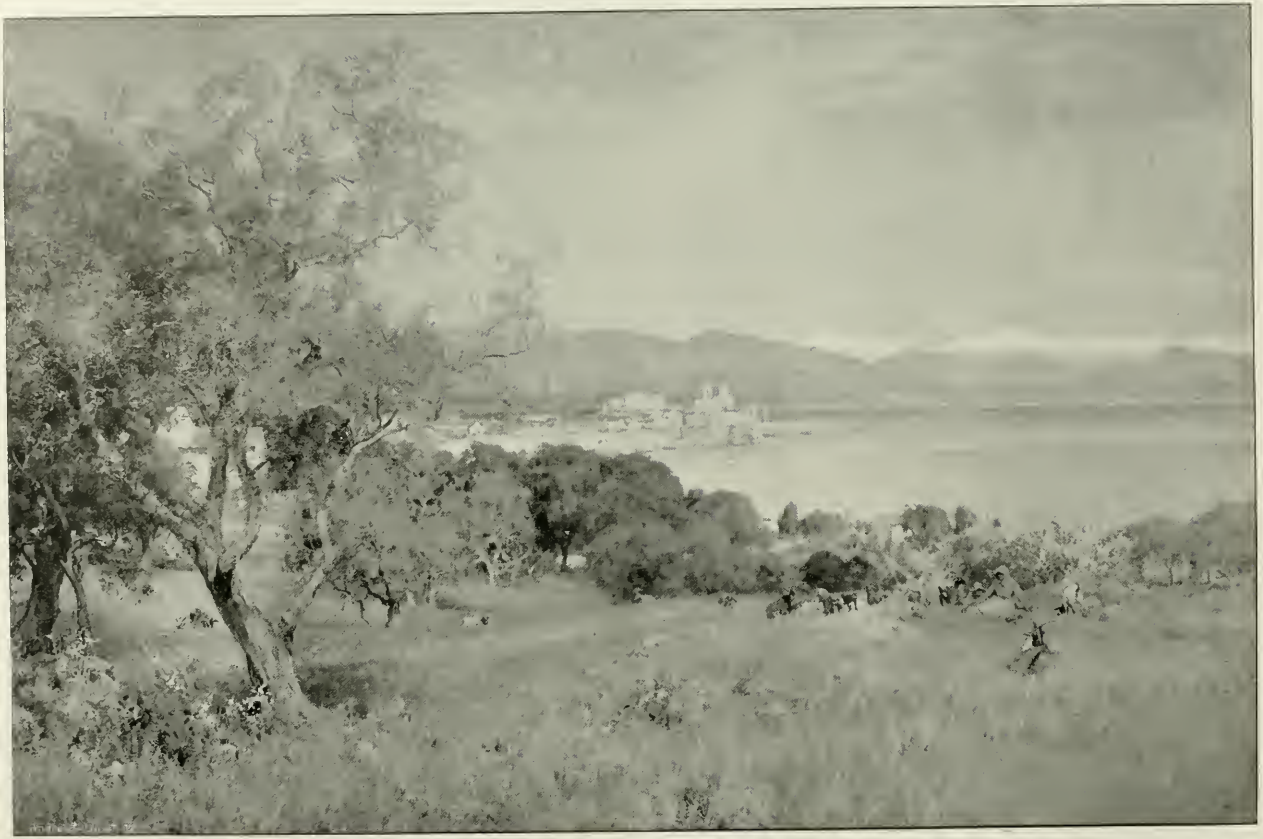
WESTWARD.

GEORGE HARCOURT.

10 × 14

J. F. MILLET IN HIS STUDIO AT BARBIZON.

EYRE CROWE, A.R.A.



48 × 72

LA COTE D'AZUR.

ERNEST A. WATERLOW, A.R.A.

36 × 50

THE END OF THE TETHER.

Arthur C. Cooke.

By Permission of Messrs. Landeker and Brown, who are publishing a large Engraving.

42 × 84

SMUGGLERS.

"To save their necks."

C. Napier Hemy, A.R.A.

By Permission of James H. Dennis, Esq., Owner of the Picture and Copyright.

63 × 12

HARRY AND ALICK, SONS OF THE HON. HENRY CUBITT, M.P.

William R. Symonds.

24 × 16

MY FATHER.

Wolfram Onslow Ford.

41×34

THE HON. MARY PORTMAN.

ARTHUR S. COPE, A.R.A.

17×32

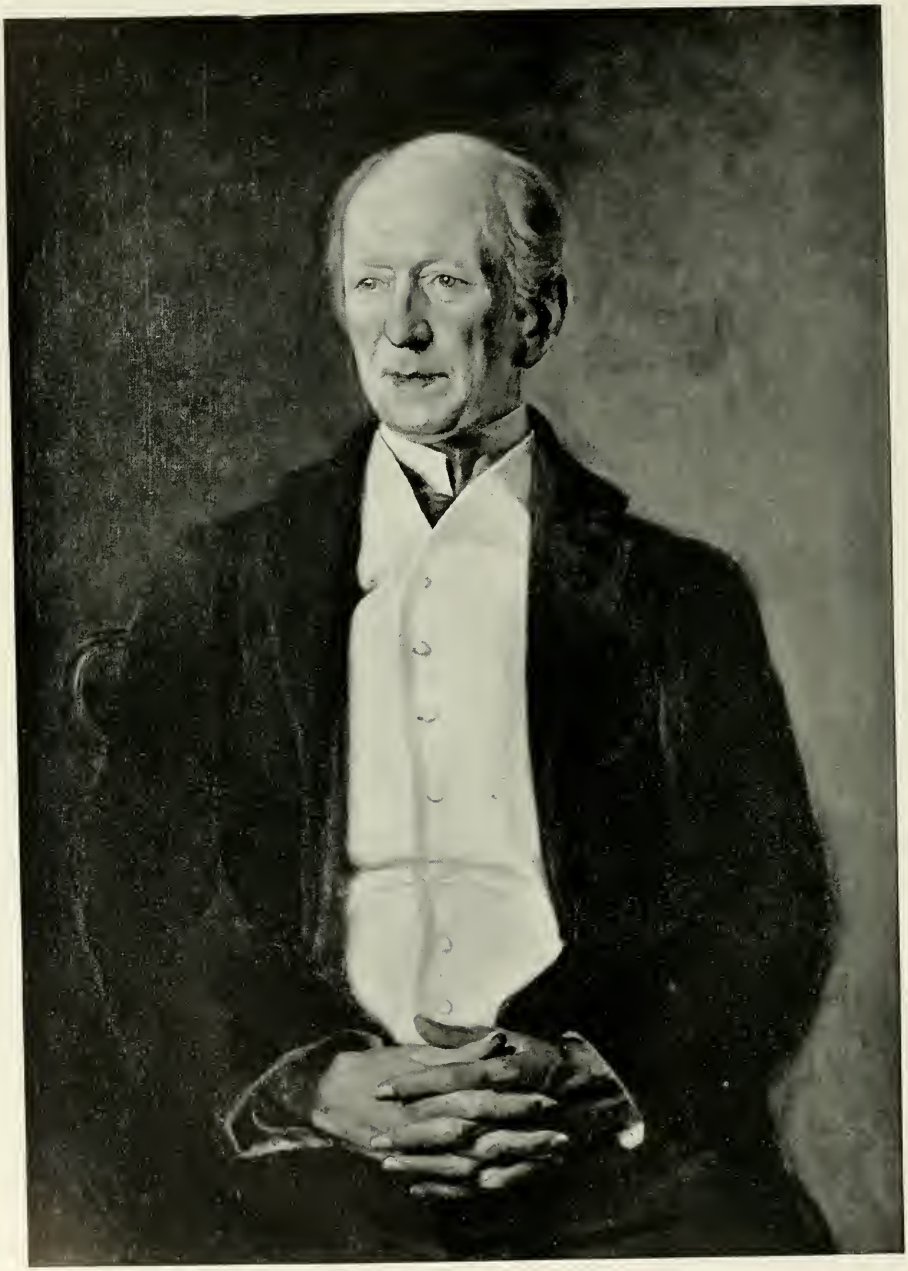
FRENCH FISHING LUGGER OFF MARGATE.

EDWIN S. HAYES, R.H.A., R.I.

21×30

CONVERSATION OR DECORATION? *(Water-Colour).*

H. CAFFIERI, R.I.



35 x 25

CHARLES S. BURTON, ESQ.

William F. Yeames, R.A.

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49 × 29

PORTRAIT OF A LADY DANCING.

RALPH PEACOCK.

ROYAL ACADEMY PICTURES, 1899.

PART IV.

72×72

THE DON ABUNE BALGOWNIE.

DAVID MURRAY, A.R.A.

37 × 60

REST.

J. Clayton Adams.

19 × 28

"DOWN AMONG THE DEAD MEN."

"Here's a health to the King, a lasting Peace—
To faction an end, to Wealth increase;
Come, let's drink it, while we have breath,
For there's no drinking after Death.
And he that will this health deny
Down among the dead men let him lie!"

—Old English Song.

D. A. Wehrschmidt.

30×25

THE RT. REV. THE LORD BISHOP OF TRURO.

WALTER W. OULESS, R.A.

36 × 55

THE PEACEFUL HIGHWAY: "HALLOWED BY SIX CENTURIES OF QUIET USEFULNESS."

GEORGE D. LESLIE, R.A.

26 × 20

THE FORESTER'S PETS.

PHIL R. MORRIS, A.R.A.

49 × 36

IVAR CAMPBELL.

MARY L. WALLER.

26 × 13

PEACE AND PLENTY.

W. L. Wyllie, A.R.A.

32 - 18

WHAT THE BOAT BROUGHT HOME FROM SEA.

C. Napier Hemy, A.R.A.

By Permission of James H. Dennis, Esq. Owner of the Picture and Copyright.

48 × 60

A COOMBE IN THE COTSWOLDS.

ALFRED EAST, A.R.A.

THE GARDEN, CHÂTEAU HONVAULT.

LIONEL P. SMYTHE, A.R.A.

30 × 21

ELSA, DAUGHTER OF JAMES STERN, ESQ.

Luke Fildes, R.A.

25 × 40

ON A SUMMER EVENING.

T. Sidney Cooper, R.A.

28 × 39

A FEBRUARY MORNING.

R. Onslow Ford.

24×38 "THE WAVES MAKE TOWARD THE PEBBLED SHORE" (*Water-Colour*).

GEORGE COCKRAM.

46×66 "IN SICKNESS AND IN HEALTH."

134 A. CHEVALLIER TAYLER.

By Permission of Arthur Lucas, who will publish an important reproduction of this subject.

50 × 10

CERIG-GWYNNION, ON THE WYE.

H. W. B. Davis, R.A

40×51

A KENTISH IDYLL.

JOHN R. REID.

DOROTHY, DAUGHTER OF SWINFEN EADY, ESQ., Q.C.

MARIE LEMAN

52 × 40

THE EARL OF CLANWILLIAM, ADMIRAL OF THE FLEET.

RUDOLPH LEHMANN

51 × 102

THE GOLDEN HOUR.

ARTHUR HACKER, A.R.A.

40 × 57

THE VALLEY OF THE ARUN.

MARK FISHER.

48 × 60

THE MONK'S POOL, BREADSALL PRIORY.

ALFRED EAST, A.R.A.

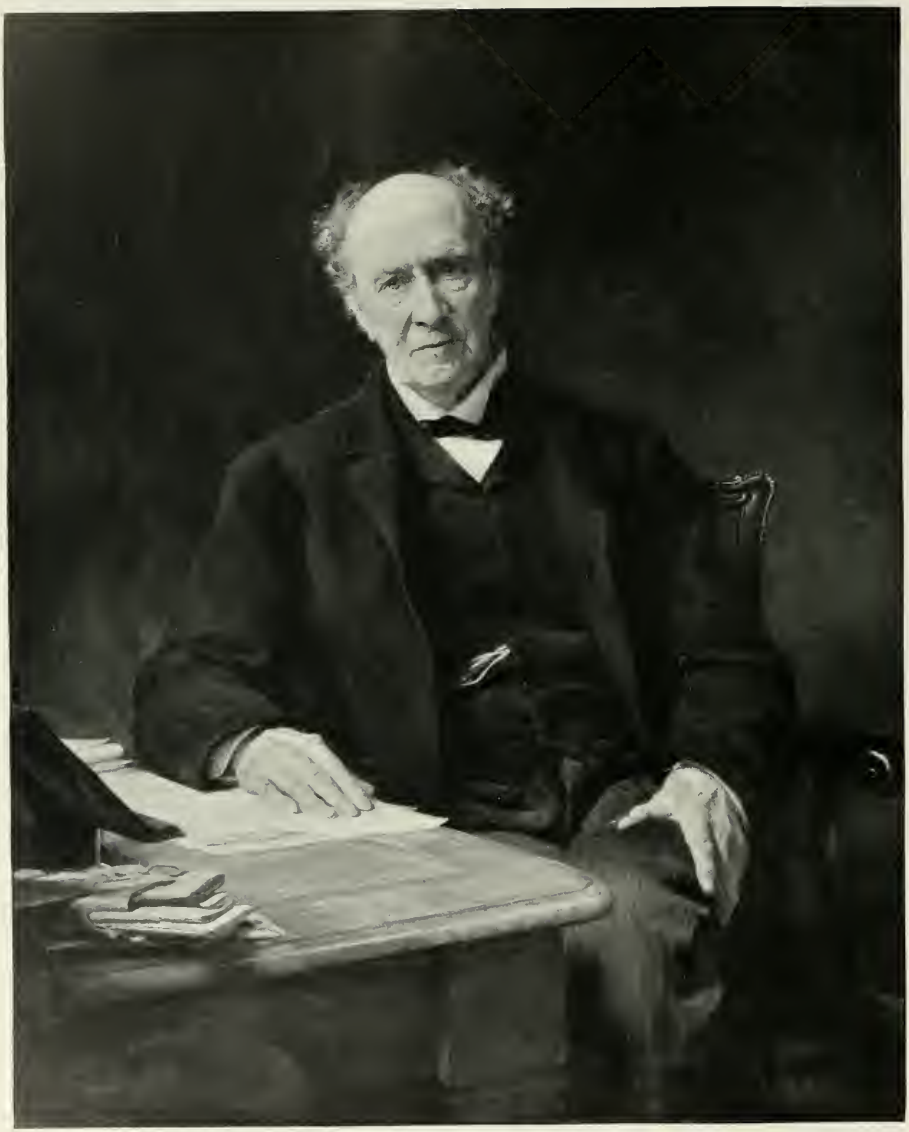
61 - 13

THE FLUTE OF PAN.

ARTHUR WARDLE.

THE LATE H. LEE, ESQ., M.R.C.S.

JAMES SANT, R.A.



50 × 40

RICHARD TWINING, ESQ.

President of the Equitable Life Insurance Society.

A. S. Cope, A.R.A.

40 × 50

PORTRAIT OF A LADY.

Edward J. Gregory, R.A

44 × 34

THE LORD LEIGH.

Walter W. Ouless, R.A.

2 feet high

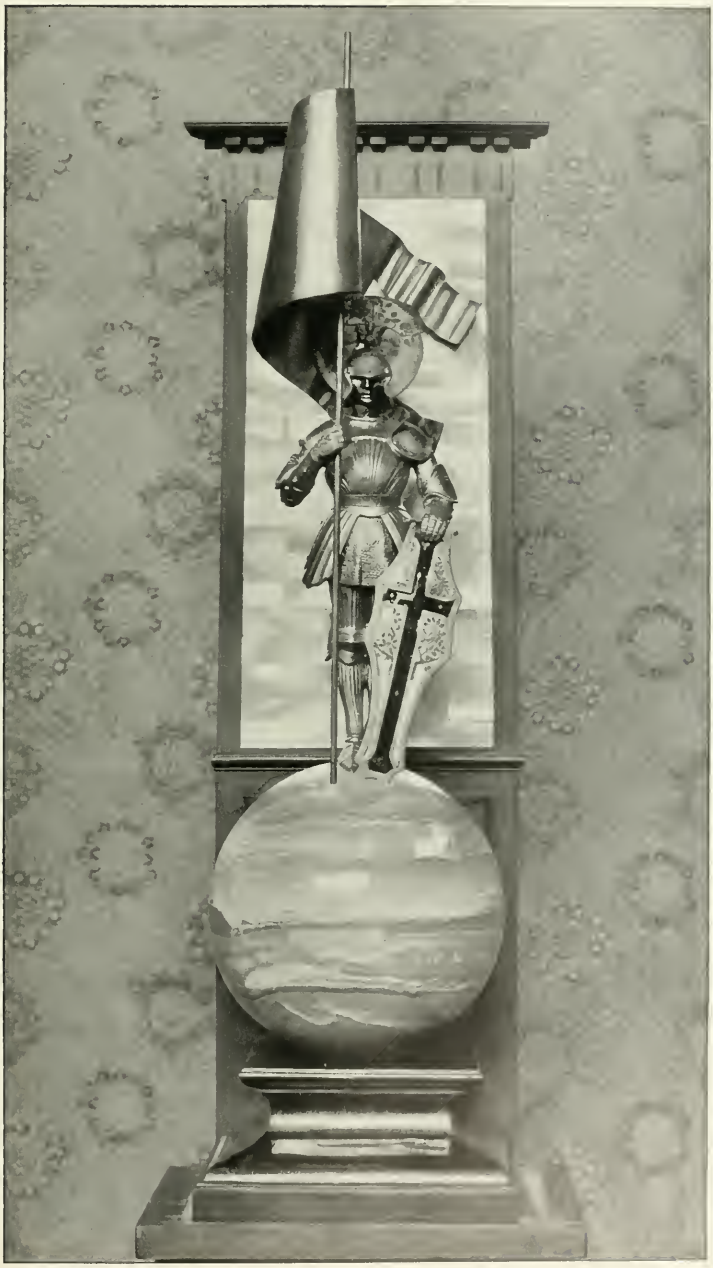
JOHN COLET, FOUNDER OF ST. PAUL'S SCHOOL, 1518.

Model for the full-size Bronze Group to be placed in front of St. Paul's School, Kensington.

6 feet 10 inches high

RESCUED.

CHARLES J. ALLEN.



18 inches high

ST. GEORGE

GEORGE FRAMPTON, A.R.A

PERSEUS AND ANDROMEDA.

ARTHUR T. NOWELL.

40 × 60

ON THE KENTISH CLIFFS

T Sidney Cooper, R.A.

56 × 96

THE PAGEANT OF CHILDREN.

T. C. Gotch.

48 - 72

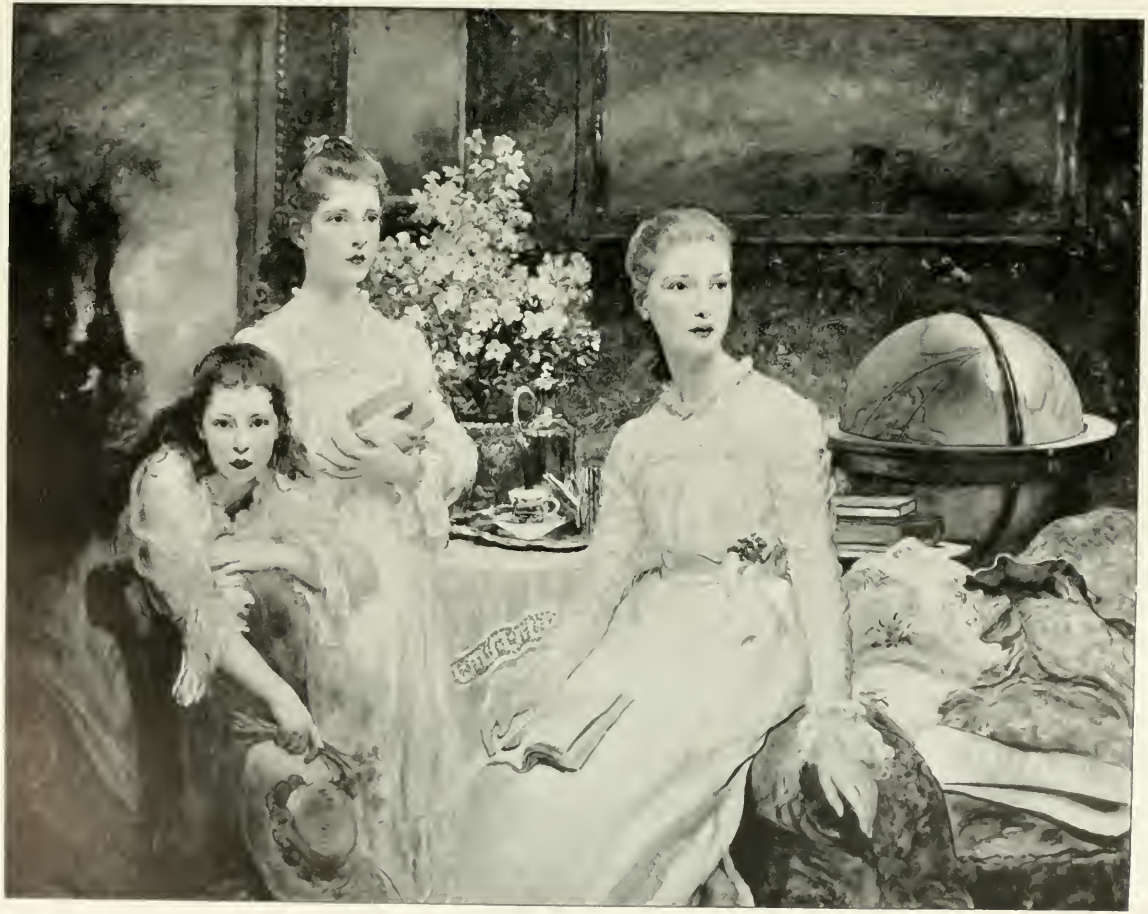
THE RIVER AND THE BROOK.

Yeend King, R.I.

56×84

ON THE SOMME.

ERNEST PARTON.



48 × 72

THE DAUGHTERS OF J. H. BUXTON, ESQ.

JAMES SANT R.A

22 × 36

APPROACHING NIGHT.

H. W. B. Davis, R.A.

Purchased by the President and Council under the terms of the Chantrey Bequest.

48 × 72

THE ROCKET.

EDMUND G. FULLER

53 × 40

SEBASTOPOL: THE ATTACK ON THE REDAN.

ROBERT HILLINGFORD.

The Copyright is the Property of Messrs. Brooks and Son.

48×72 THE OLD CHURCH GREEN, WARGRAVE-ON-THAMES.

ERNEST PARTON.

45×60 A MARINERS' SUNDAY SCHOOL. 157

W. H. Y. TITCOMB

2 feet 10 inches high

THE SIRENS OF THE FORD.

GILBERT BAYES.

30 × 25

THE MIRROR.

T. B. KENNINGTON.

28 × 40

SILVER POPLARS.

C. E. JOHNSON, R.I.

77×58

LOVE IN THE HARVEST-FIELD.

H. H. La Thangue, A.R.A.

28 × 22

CHARLES McLAREN, ESQ., M.P.

EDWARD J. GREGORY, R.A.

THE HON. VIOLET MONCKTON.

SIR EDWARD J. POYNTER, P.R.A.

Royal Academy Pictures, 1899.

PART V.

2 feet high

THE LATE GEORGE PRICE BOYCE, R.W.S. (*From a Bronze Medallion by* HENRY HUGH ARMSTEAD, R.A.

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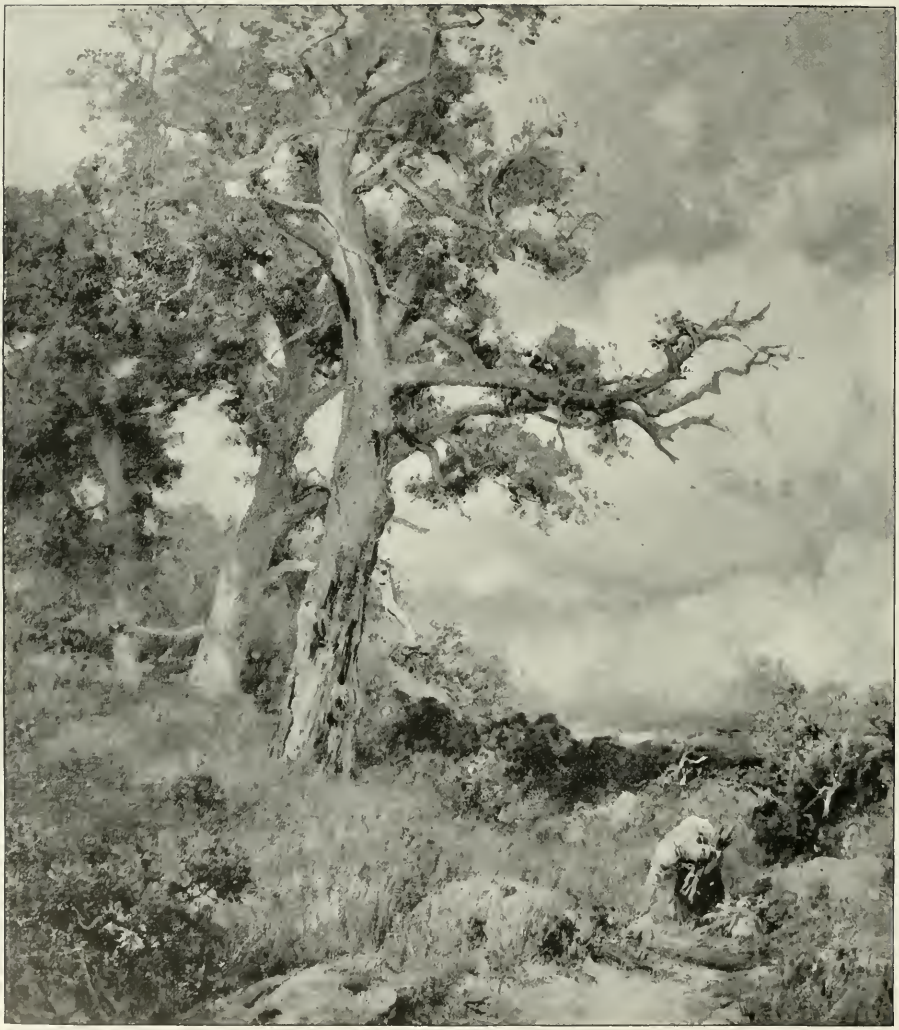


54 × 18

FOREST OAKS.

ERNEST A. WATERLOW, A.R.A.

12 × 36

CHARLES II AND LADY CASTLEMAINE.

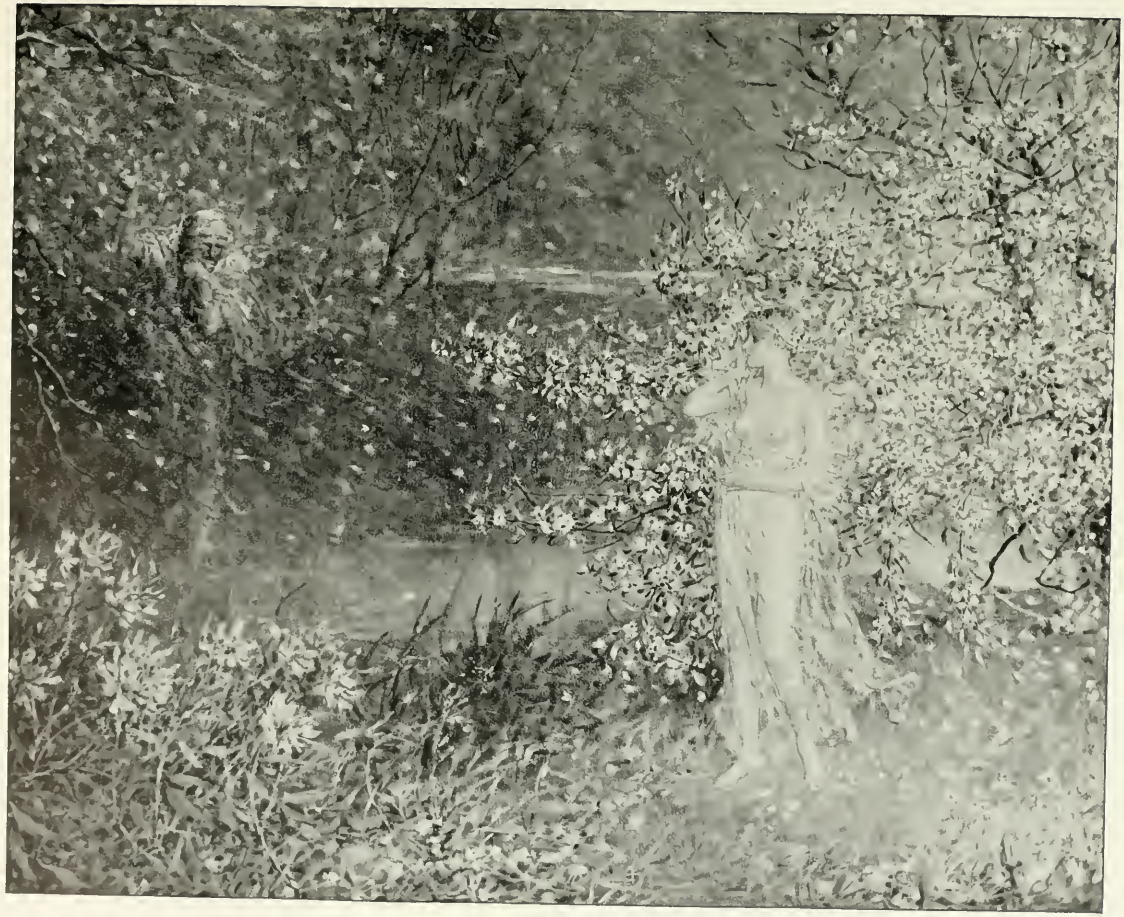
"Mr. Pierce, the surgeon, tells me that, though the King and my Lady Castlemaine are towards again, yet he is not all Whole hot at Sir D. Harcourts, whither the King goes to her; but he says she and him ask her leave when he comes, and pretends to offend her no more so, and that and she hath wonderfully cleared him out of her debts."—PEPYS' DIARY, 1667.

W. P. FRITH, R.A.

48×72

BY THE FAIRY GLEN.

DAVID MURRAY, A.R.A.



WINTRY SPRING.

"Rough winds do shake the darling buds of May."

GEORGE H. BOUGHTON, R.A.

10 × 19

KYLESTROME, SUTHERLAND.

JOHN BEETT, A.R.A.

THE BATTLE OF THE NILE.

W. L. Wyllie, A.R.A.

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48×72

EVENING'S LAST GLEAM.

B. W. Leader, R.A.

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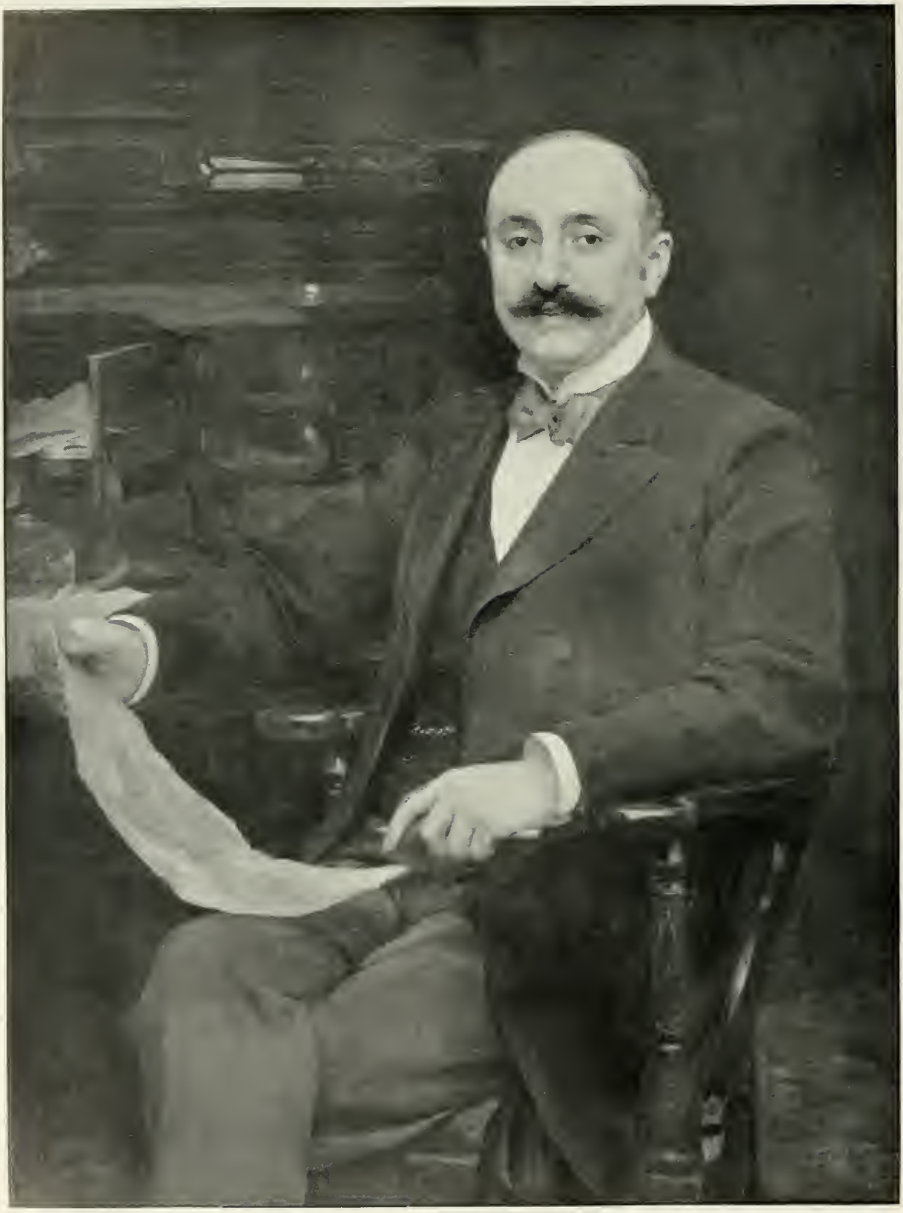
48 × 72

HARVESTERS.

LUCY E. KEMP-WELCH.



ADOLPH TUCK, ESQ.

SOLOMON J. SOLOMON, A.R.A.

30 × 21

VIOLET, DAUGHTER OF JAMES STERN, ESQ.

LUKE FILDES, R.A.

60 × 40

"TRAILING CLOUDS OF GLORY."

"Heaven lies about us in our infancy."—*Wordsworth.*

HERBERT J. DRAPER.

FIRE-WORSHIPPERS (*Etching*).

HERBERT DICKSEE.

By Permission of Messrs. C. E. Clifford and Co., the Publishers of the Plate.

51×73

JOAN OF ARC, 1429.

FRED ROE.

41 × 31

THE COURT BELLE.

Talbot Hughes.

50 × 40

THE STUDIO MIRROR.

C. Martin Hardie, R.S.A.

12 inches high

LEOPARD RUNNING (*Bronze*).

JOHN M. SWAN, A.R.A.

48 × 72

ROMANTIC GROUND.

DAVID FARQUHARSON, A.R.S.A.

"SUMMER EVE BY HAUNTED STREAM."

B. W. Leader, R.A.

The Copyright is the Property of Messrs. Thomas Agnew and Sons.

36 × 60

CRUSOE.

J. C. Dollman, R.I.

Life-size

MISS HELEN WACKERMAN (*Marble*).

F. W. Pomeroy.

30 × 26

THE RT. HON. GERALD BALFOUR, M.P.

George F. Watts, R.A.

From the Copyright Platinotype by F. Hollyer.

06 x 37

FRANK PARISH, ESQ.

HUBERT HERKOMER, R.A.

60 × 48

THE WHITE COCKADE.

"There growes a bonnie briar bush in our kailyard,
And white are the blossoms out in our kailyard,
Like wee bit white cockades for our loyal Hieland lads:
And the lassies lo'e the bonnie bush in our kailyard."
—*Old Jacobite Ballad.*

W. E Lockhart, R.S.A.

23 × 20

THE AMATEUR.

SEYMOUR LUCAS, R.A.

The Copyright is the Property of Mr. T. McLean.

CUP AND COVER (*Beaten Silver*).

GILBERT MARKS.

ST. GEORGIUS PUERORUM PRAESES (*Marble*).

F. LYNN JENKINS.

36 × 10

A NAIAD

MARY F. RAPHAEL.

By Permission of Messrs. S. Hildesheimer and Co., Owners of the Copyright

26 × 50

A CORNISH HARVEST.

Algernon M. Talmage.

37 × 49

MAROONED.

Charles M. Pappay.

65 × 39

THE LONELY LIFE.

"I a Princess, King-descended, decked with jewels, gilded, drest,
Would rather be a peasant with her baby at her breast
For all I shine so like the sun and am purple like the West." *Christina Rossetti.*

X

HUGH G. RIVIERE.

By Permission of Messrs. C. E. Clifford and Co., Owners of the Copyright and Publishers of the Engraving.

26 × 38

ON THE BOULOGNE RAMPARTS.

"There are few prospects more charming than the familiar view from these old French walls."—*Thackeray: "Newcomes."*

EYRE CROWE, A.R.A.

30 × 26

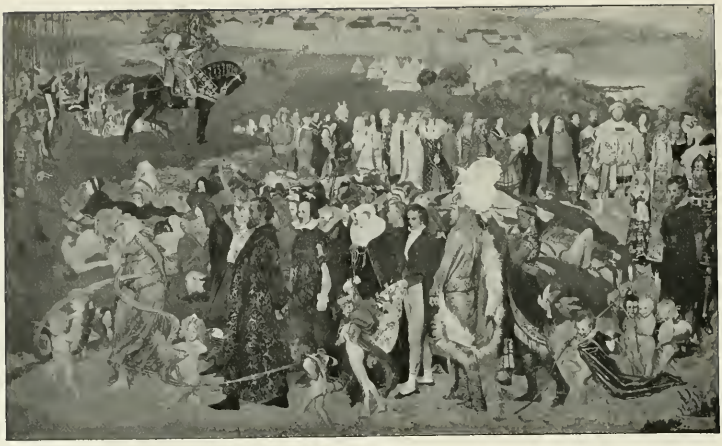
PURITY.

PHIL R. MORRIS, A.R.A.

54 × 36

"GOLD, GREEN AND GREY:" PICARDY POPLARS, AUTUMN.

F. SPENLOVE-SPENLOVE.



74 × 126

LOVE, THE CONQUEROR.

W. Byam Shaw

By Permission of Messrs. Dowdeswell and Dowdeswell, who will publish an Engraving.

34 × 44

"GATHER YE ROSEBUDS WHILE YE MAY, OLD TIME IS STILL A-FLYING" (*Herrick*).

J. E. Christie.

REVERIE.

MARCUS STONE, R.A

By Permission of Messrs. T. Agnew and Sons, Owners of the Copyright.

50 × 40

THE HON. LUCIUS O'BRIEN.

WALTER W. OUTLESS, R.A.

Life-size

HER MAJESTY THE QUEEN (*Marble*).

E. Onslow Ford, R.A.

60 × 50

THE KINGDOM OF HEAVEN.

CHARLES SIMS.

54×43

LIEUT.-COL. CLIFFORD PROBYN, V.D., SHERIFF, CITY OF LONDON.

SEYMOUR LUCAS, R.A.

THE EARL OF CRAWFORD.

W. Q. ORCHARDSON, R.A.

26 × 31

THE HARVESTERS' RETURN.

EDWARD STOTT.

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Erratum.—The titles of the pictures by Alfred East, A.R.A., on pp. 102 and 130 should be transposed.

19 × 24

PLANNING MISCHIEF.

Maril I. Naylor.

Printed by Cassell & Company, Limited, La Belle Sauvage, London, E.C.

41×58 SPRING.

J. Noble Barlow.

THE ROYAL ACADEMY, 1899.

INTRODUCTION.

It can scarcely be said that there is this year any great sign of activity in the studios. Painters as a class appear to have given way to a kind of timidity, and to have become more or less disinclined to tempt Fortune by launching out in new directions. They prefer to travel over ground which they have traversed before so often that they have no fear of missing any of their accustomed landmarks, and to keep themselves within bounds that secure them against the chance of wandering abroad into fields unknown, where the possibilities of failure are at least as great as the prospects of success. Experiment has, indeed, ceased for the moment to have any fascination for artistic workers. It promises no results that justify its dangers in the present condition of the art world, and it calls for more hopefulness and energy than the profession has seemed of late to possess. Necessarily the spread of such convictions has affected the character of the Academy exhibition. The collection of pictures which is gathered under the roof of Burlington House provides no surprises and few sensations: it follows the beaten track, and makes no pretence of hinting at unorthodox experiment. But if it is uninspired and without flashes of novelty, it is at least sound and honest in its respect for tradition. Thorough and sincere achievement, based upon knowledge acquired by well controlled study, is by no means lacking, and a very satisfactory standard of technical performance is maintained throughout. To the public, perhaps, which loves dramatic departures, and finds in them material for endless conversation, the show may seem unprofitable, and possibly unconvincing: but the close observer who looks beneath the surface will not so readily condemn it on the score of absence of interest. Studious and careful craftsmanship has for many minds a distinct fascination, and of this the Academy certainly presents many instances.

The chief honours of the year are due to the portrait-painters. Mr. Orchardson has rarely made so plain his right to rank among the greatest members of our native school who have devoted themselves to this branch of pictorial practice; Mr. Sargent, though he has often been more spectacular, has scarcely touched before the level of dignified reserve which he has reached with apparent ease in his portraits of Miss Jane Evans and Miss Octavia Hill; and Mr. Bramley, too, shows by one canvas that in this direction successes await him which will easily surpass those which he has made in the domain of painted melodrama.

Landscape of the best kind is fortunately plentiful enough, and some of the pictures which deal with the figure in the open air are of commanding importance. Mr. Lionel Smythe and Mr. Alfred East fully justify their recent admission within the Academy circle, and Mr. Napier Hemy relaxes none of that newly-found vigour which brought him also into the fold. Mr. David Murray and Mr. Leader still observe the traditions which have proved during past years completely to the taste of the public; but Mr. Waterlow has added to his earlier elegance a touch of robustness that augurs well for the development of his capacity. Mr. Tuke must be credited with having produced one of the best pictures of the year, a study of nude figures in sunlight. It is in motive and manner like others that he has exhibited, but it goes further, and asserts his convictions more definitely than anything which he has painted before.

The most remarkable of the few imaginative canvases in the exhibition are the work of the younger men. Mr. Byam Shaw's "Love, the Conqueror" and Mr. J. Young Hunter's "My Lady's Garden" may be taken as typical examples of the modern spirit, and as marking plainly the direction in which youthful fancy is disposed to tend. They have a purpose very unlike that which is perceptible in Mr. Abbey's illustrations to old ballads; and in their mediævalism of manner contrast obviously with his romantic inventions. Mr. Abbey, however, is not quite so well represented as in previous years; and as neither Mr. Waterhouse nor Mr. Watts are much in evidence, there is no chance of making any efficient comparison between the new school and the old. But at least it is evident that there are among the men who are coming to the front many who will be qualified to take the place of the veterans who may in the fulness of time fall out of the ranks.

Happily, to compensate for any want of energy which the painters may be credited with in their support of the Academy exhibition, the sculptors have never shown so much vitality or such readiness to strive after great results. In ideal work, portraiture, and decorative applications of the art, sculpture is year by year winning its way to a position of pre-eminent importance that contrasts strangely with its low estate a generation or so ago. It is the one power in the art world that seems irresistible, and its influence is daily becoming more convincing. Of this the evidence this spring is beyond dispute; and at a moment when many people are disposed to lament an apparent failure of the public to interest themselves in art matters, so striking a revival is extremely encouraging.

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